



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NOTES.

EUR. ALCEST. 229, 230.

Καὶ πλέον ἢ βρόχῳ δέρην οὐρανίῳ πελάσσαι. The word οὐρανίῳ is suspicious, as the expression "sky-hung halter" is too extravagant for Euripides, though Aeschylus might perhaps have used it. Bacch. 1064, ἐλάτης οὐράνιον ἄκρον κλάδον, El. 1158, οὐράνια τείχεα, Tro. 1087, τείχεα οὐράνια, are not parallel cases. To call a *tree* or *wall* "high as heaven" is a common poetic hyperbole in every age. An instance more to the point is El. 860, οὐράνιον πῆδημα, but this is surely a far more natural expression than οὐράνιος βρόχος would be. Wecklein has suggested the reading ἀγchonίῳ instead of οὐρανίῳ; but the two words have little resemblance to each other, and it is hard to see how the change could have arisen. Possibly we should read οὐλομένῳ "fatal," "deadly," instead of οὐρανίῳ. The Epic form οὐλόμενος is found in three passages of Euripides — Iph. Taur. 1109, πύργων οὐλομένων (so the Cod. Florentinus; the Palatine has ὀλομένων, which is metrically impossible here), Iph. Aul. 793, πατρίδος οὐλομένης (so the Mss.), and Phoen. 1526, οὐλόμεν' αἰκίσματα. About the two first of these there is some dispute, and many editors read ὀλλυμένῳ and ὀλλυμένης with Erfurdt, believing that οὐλόμενος cannot mean "lost," "ruined"; but cf. Aesch. Prom. 397, οὐλομένης τύχας. About the third, in which οὐλόμενα has the desired meaning of "fatal," "baneful," there is no question. Sophocles has one *very* doubtful case, Antig. 840, οὐκ οὐλομέναν ὑβρίζεις. Here the Mss. have ὀλομένην, but the metre requires a long initial syllable. If οὐλομένην is right, it must mean "dead," as it is opposed to ἐπίφαντον; but Martin's οἰχομένην is not a violent change, and brings out the antithesis better. To sum up, Euripides uses the word once in the required sense, and has two other cases where the form probably occurs, though with a different meaning. Aeschylus has the form once,

Sophocles probably not at all. When the influence of Homeric passages like Od. 10, 394, *φάρμακον οὐλόμενον*, is taken into account, it seems not unreasonable to suppose that Euripides may have written *βρόχῳ οὐλομένῳ*.

PETRONIUS, C. 65, BUECHELER.

Ego maiestate conterritus praetorem putabam venisse; ibid. praetorio loco se posuit. From the use of the word *praetorem* in the former of these two passages Mommsen (Hermes, XIII. p. 109) inferred that the scene of the *Cena Trimalchionis* was laid in Cumae, because it is certain from inscriptions (C.I.L. X. 3685, 3698) that in that city the chief magistrates were styled *praetores*. Friedlaender in his admirable edition of the *Cena* (p. 6; cf. "Wochenschrift f. klass. Philologie," Nov. 25, 1891) adopts the same view. If it were certain that Petronius in these two passages used the words *praetor* and *praetorius* in their strict sense, the argument would be conclusive. But there are several facts which make this extremely doubtful. The word *praetor* was one in the use of which there was great latitude. Originally denoting any leader or chief, it was long applied throughout a large part of Italy to the chief magistrates of towns. How widely this usage prevailed may be seen from the instances collected by Marquardt ("Staatsverwaltung," I.² pp. 149, 150). It continued among the common people even after their towns became colonies or municipia. There is evidence that in at least *three* Campanian cities — Cales (C.I.L. 4651, 4657, 3923), Capua (Cic. de Leg. Agr. II. 34, 92) and Cumae — the chief magistrates were called praetors; and what *proof* have we that this was not the case in others as well, *e.g.* Puteoli? The inscriptions, it is true, do not show this; but they do not in the case of Capua, although they are very numerous.

Again, the title "praetor" is one which a stranger like Encolpius might very naturally apply to a city official of whose precise rank he was ignorant, but who was attended by a lictor and a large retinue. We have as little reason to suppose that the chief magistrates of Trimalchio's city were really called praetors as that the same title belonged to those of Saguntum (Liv. XXI. 12, 7) or of Fundi (Hor. Sat. I. 5, 34). In the words of Teuffel (Röm. Lit. ed. Schwabe,

p. 745), "auch der praetor c. 65 kann nichts beweisen." In the second passage from Petronius quoted above, Friedlaender has tried to use the words *praetorio loco* in support of his position (see "Wochenschrift," *l.c.*). But *praetorius locus* is simply another name for the *locus consularis* — the place of honor at the table — and the expression has undoubtedly survived from the time when the chief magistrates at Rome as well as elsewhere were called "praetores." Cf. Sen. Cont. IX. 25, 2, *meretrix uxoris loco accubuit, immo praetoris*.

On the other hand, the difficulties of the view that Cumae is the scene of the Cena are very great. Trimalchio says (c. 48), *nam Sibyllam quidem Cumis ego oculis meis vidi in ampulla pendere*. Strange language, surely, if the speaker is in Cumae! Mommsen thought that Petronius wished to hold up Trimalchio to greater ridicule by making him relate events supposed to have occurred in his own city as if they had been seen on a distant journey. This view has found few adherents. On the other hand, Friedlaender frankly admits that if *Cumis* in c. 48 is right, the scene of the Cena cannot be laid in Cumae. Following Studnitzka, he holds *Cumis* to be a gloss which has crept into the text (see his edition, note *ad loc.*, and "Wochenschrift," *l.c.*). It is, of course, possible that this is so, but to assume that it is true without further proof is to suit the facts to a preconceived theory. Moreover, even if *Cumis* is a gloss, there is another passage that occasions difficulty, for in c. 53 the *praedium Cumanum, quod est Trimalchionis* is mentioned along with *horti Pompeiani*; a fact which Friedlaender vainly strives to explain away in his note *ad loc.* Either one of these passages might perhaps not be decisive, but to disregard *both* is surely to go too far, and is contrary to the principles of sound criticism.

SOPH. TRACH. 56, 57.

μάλιστα δ' ὄνπερ εἰκὸς Ὑλλον, εἰ πατρὸς
νέμει τιν' ὥραν τοῦ καλῶς πράσσειν δοκεῖν;

So the Laurentian. Vat. and Harl. have νέμει, which some editors prefer, following Matthiae. The principal difficulty is with τοῦ καλῶς πράσσειν δοκεῖν. Those editors who retain these words unchanged

regard them as an exegetical addition, the whole being equivalent to εἰ νέμει τιν' ὦραν τοῦ τὸν πατέρα καλῶς πράσσειν δοκεῖν. To this there is the fatal objection that δοκεῖν is unsuitable. Hyllus would be concerned about the *real* welfare of his father, not his *apparent* prosperity. The lines have been emended in many ways. The easiest of these changes is perhaps that suggested by Nauck, εἰ πατὴρ | νέμει νιν ὦραν τοῦ καλῶς πράσσειν δοκεῖς. Καλῶς πράσσειν usually means "to prosper," "be fortunate," but may also mean "to act rightly," or "fittingly." Cf. Soph. O. C. 1764, καὶ ταῦτα μ' ἔφη πράσσοντα καλῶς χώραν ἔξιν αἰὲν ἄλυπον, where Professor Jebb acutely observes: "καλῶς with πράσσοντα (not with ἔξιν), 'in a seemly manner,' 'duly' (Lat. *rite*). The fact that πράσσοντα καλῶς usually meant 'faring well' is no objection. The ancient Greek instinct for words was remarkably free from bondage to phrases." Cf. also Plat. Gorg. 507, C; Charm. 172, A. If now we read

εἰ πάρος
νέμει τιν' ὦραν τοῦ καλῶς πράσσειν δοκεῖν,

and take καλῶς πράσσειν in the sense of "to act rightly," the difficulty seems to be in great part removed. The idiomatic use of πάρος (like the Ger. *sonst*) with a present is well known. The most familiar case is doubtless the Homeric πάρος γε μὲν οὔτι θαμίζεις, Il. 18, 386. The sense will then be "if on other occasions he has (habitually) shown care for his reputation (for being thought to act rightly)." The change is certainly a very slight one.

H. W. HAYLEY.

ON HORACE, *Sat.* I. 4. 39.

Primum ego me illorum, dederim quibus esse poetas,
Excerptam numero.

Bentley (and before him N. Heinsius), against the almost unanimous testimony of the manuscripts, changed to *poetis*, citing *S. I.* 1. 19 atqui licet esse *beatīs*; *S. I.* 2. 51 *munifico* esse licet; *Ep.* II. 3. 372 *mediocribus* esse poetis non homines, non di, non concessere columnae; and the passage which he found already quoted as a

parallel by Acro, S. I. 6. 24 quo tibi, Tilli, sumere depositum clavum fierique *tribuno*. Bentley has been followed here by Orelli, Haupt, Vahlen, Schütz, Kiessling, and others. Dillenburger, Krüger, Keller, Wickham, and Mewes (in the last edition of Orelli) retain *poetas*, but no one of them points out the flaw in Bentley's argument, or gives any reason for his preference except the weight of manuscript authority.

I have no doubt that Bentley was right in holding that Horace always used a predicate dative, and never a predicate accusative, after *licet esse* and equivalent expressions of permission. In *Ep.* I. 16. 61 da mihi fallere, da *iusto sanctoque* videri, the manuscripts are pretty evenly divided between *iusto sanctoque* and *iustum sanctumque*; but the former is rightly printed in all the editions. The only other examples that occur in the poems are those cited by Bentley, in which the text may be regarded as certain. Bentley's argument fails, because the case here is not parallel to those which he cites, but involves a different principle. *Do* in our passage does not express permission, as *concedo* does in *Ep.* II. 3. 372, which is Bentley's nearest parallel; it expresses admission of an assertion, the granting of a claim; and the construction it introduces is that of indirect discourse. It is not the *do* of *Ep.* I. 16. 61, or of *S.* II. 3. 191 di tibi dent classem reducere, but of *Ep.* II. 1. 125 si das hoc, parvis quoque rebus magna iuari. 'Esse poetas' stands for the 'sumus poetae' of the writers who claimed that distinction for themselves. This use of *do* is common enough in argumentative discourse; cf. Cic. *Tusc.* I. 25 *M.* Quid hoc? dasne aut manere animos post mortem aut morte ipsa interire? *A.* Do vero. *M.* Quid si maneant? *A.* Beatos esse concedo. For the dative *quibus*, cf. Cic. *Inv.* I. 53 Socrates . . . nihil ipse adferre ad persuadendum volebat, sed ex eo, quod *sibi* ille *dederat* quicum disputabat, aliquid conficere malebat quod ille ex eo quod iam concessisset necessario adprobare deberet.

C. L. SMITH.

Σκηνὰς πῆξαι.

In Liddell & Scott's lexicon, under the word πῆγνυμι, we find : —
 σκηνὴν π., *to fix, pitch a tent*, Andoc. 33, 9, Plat. Legg. 817 c (so in Med. σκηνὰς πῆξασθαι, *to pitch their tents*, Hdt. 6, 12).

In the passage from the pseudo-Andocides as well as in that from Herodotus, the expression is a purely military one; not so in the *Laws*. Here we have to do with the answer to be given to tragic poets who may request to be allowed to produce plays, and part of this answer is : —

μὴ δὴ δόξητε ἡμᾶς ῥαδίως γε οὕτως ὑμᾶς ποτὲ παρ' ἡμῖν ἑάσειν σκηνὰς
 τε πῆξαντας κατ' ἀγορὰν καὶ καλλιφώνους ὑποκριτὰς εἰσαγαγομένους κτλ.

I have never seen this passage referred to in the discussion of theatrical antiquities, yet it is obviously of interest, and it may be of importance, in the debate between the Old-Stagers and the No-Stagers. It is true that σκηνὰς πῆξαι here may simply mean that actors on coming to a town 'camped out' in the ἀγορά and lived there during their stay in the town. Yet at the time when the *Laws* was written, inns were not so rare that travellers were reduced to this necessity; and further the theatrical word εἰσαγαγομένους so closely following seems to belong or to point to σκηνὰς. But it is possible to look at the phrase in two other ways. It may be a survival from the time when as yet there were no permanent stage-buildings, and when σκηνή meant merely the hut or booth used by the actors as their dressing-room. (I use the word 'survival' here because the ideal city of the *Laws* was already provided with θέατρα (p. 779 D), and these, at the time when the *Laws* was written, must have included stage-buildings, whether the stage was raised or not. In a note on σκηνὰς πῆξαι in my article on σκηνάω, σκηνέω, and σκηνώ in the American Journal of Philology, XIII, p. 79, I did not observe that σκηνὰς taken in this sense must be a survival.) From this hut would be made the entrances of the actors, into it their exits, and on its front would be hung the scenery. The hut itself would be set on the edge of the circular orchestra, which might naturally be in or near the ἀγορά. The old 'market-orchestra' of Athens is an instance in point. A third view may be to take σκηνὰς in the sense of 'wagons,'—the wagons in which the travelling

troupes of actors carried round their scenery, costumes, property, and the like. These would be covered, to protect the goods from storms; they would be *σκηναὶ τροχήλατοι*, a phrase used by Aeschylus, *Pers.* 1000; cf. also Ar. *Ach.* 69, *ἐσκηνημένοι*, said of the envoys travelling in the covered carriages of the Persians; and *σκηνή* as used of the tilt of such a wagon in Xen. *Cyr.* 6, 4, 11.

Whatever be the meaning of the phrase, the whole passage seems to be our earliest mention of travelling troupes of actors.

M. H. MORGAN.

Μέλος 'song.'

Curtius in his Greek Etymology connects this word with *μείλια* and *μειλίχιος*; it would then mean originally something like 'softness.' Similarly Vaniček. This is a conspicuous example of how things are *not* named. There cannot be any doubt that *μέλος* 'song' is one and the same word with *μέλος* 'limb.' The meaning 'song' is post-Homeric, appearing first in Archilochus, Alcman, and one of the smaller 'Homeric' Hymns. The transition from 'limb' to 'song' is illustrated by the Sanskrit word *pāda*. *Pāda*, properly 'foot,' means a quarter of a slaughtered animal. Then it means a line of a four-verse stanza. Thence it comes to mean 'verse' outright, even of some different stanza.

So in Greek the rhythmical divisions, or phrases, of a song were once called its *μέλη*, or 'limbs,' precisely as long afterwards, by the same figure, they were called its *κῶλα*. The strophe of four phrases always predominated in the simpler sorts of lyric poetry. Such a strophe, for instance, was the elegiac distich, at the time when elegiacs were sung. It needs no great effort of the imagination to conceive it as a quadruped.

μέχρ' ἑὴν κατάκεισθε;	} fore limbs,
κ' ἑὴν ἄλκιμον ἔξετε θυμόν	
ὦ νῆοι; οὐδ' αἰδεῖσθ'	} hind limbs.
ἀμφιπερικτίονας.	

And I need only mention the stanzas of Alcaeus and Sappho, the form of the Attic scolia, and such early lyric scraps as Archil. frag.

88 and 94, to make clear the prevalence of the tetracolic strophe. The terminology in question grew up, I think, in the singing-school; boys were taught their songs phrase by phrase; they were made to sing and play them *limb-meal* (μελίζειν); they called their singing lesson their μέλη, as they did their Homer lesson ἔπη. The antithesis of ἔπη and μέλη in such places as Plat. Rep. II, 379^a, X, 607^a, rests on ancient tradition.

How then did μέλος come to signify a *whole* song? At first by a sort of "synecdoche," just as we use 'stave' or 'strain' for a whole song. Indeed, these very words will fit perfectly as translations of μέλος in nearly all the earlier occurrences. As when Archilochus says, καλὸν ἐξάρξαι μέλος οἶδα, διθύραμβον (frag. 77), or Theognis (761), 'Let lyre and pipe sound a ἱερὸν μέλος', or Alcman (frag. 1) calls on the muse to begin a μέλος νεόχμον. So a score of other places. Often the plural, 'strains of music,' is used: Hom. Hymn. XIX, 16 (οὐκ ἄν τόνγε παραδράμοι ἐν μελέεσσιν), Aesch. Suppl. 809, Pind. O. II, 47, etc.; sometimes when a single composition is evidently meant (Pind. O. X, 84; I. V, 2). Nevertheless there are places in the earlier poets where the later sense of μέλος begins to appear: Alcman frag. 25, ἔπη τὰδε καὶ μέλος, 'these verses and this tune'; Echembrotus in Pausan. X, 7, 6, μέλεα καὶ ἐλέγους. And the sense 'lyric composition' is clear in Herod. II, 135; V, 95. The idea of music is always present, whether melody as opposed to words be intended (Alcman frag. 25, quoted), or instrumental music only (Theogn. 761, quoted; Pind. P. XII, 19; Alcman frag. 82; Sophocl. frag. 226 D; Simonides frag. 46), or, finally, song as opposed to instrumental accompaniment (Pind. N. IV, 15; O. X, 84).

Significant is the adjective ἐμμελής, established in the metaphorical sense 'suitable,' 'harmonious' in Simonides's time (ἐμμελέως, frag. 5), and recurring in Aristophanes and Plato. It is based on a phrase ἐν μέλει, which we find in Plato, Soph. 227^a (ἐν μέλει φθεγγόμεθα). This phrase also is of the singing-school. To Plato it doubtless meant 'in tune.' But originally, we may well believe, to sing ἐν μέλει was to sing 'in time,' following the rhythmical divisions. There are indications that ἐμμελής once referred to rhythm. First Sappho's ἐμμελέως πόδεσσιν ὥρχεοντο (frag. 54). Then the dance ἐμμέλεια. This name was not confined to the tragic dance, but was used by Aeschylus (see Hesychius s.v.) of the σίκιννις of the satyric drama.

In Herod. VI, 129 ἐμμέλεια means simply 'dance-tune.' Lastly, on τινὰ λόγων ἐμμέλειαν, Aristoph. Ran. 896, the Scholiast remarks, καταχρηστικῶς νῦν τὴν εὐρυθμίαν; perhaps wrongly, for ἐμμέλεια may here signify only 'harmonious combination.'

The opposite of ἐμμελής is πλημμελής (first, I think, Eurip. Med. 306), which points to a phrase πλὴν μέλους, 'out of time' (and tune). For this we have πὰρ μέλος, Pind. N. VII, 69, and παρὰ μέλος several times in Plato.

Of μελίζω, 'sing rhythmically,' we have spoken above. It first occurs Aesch. Ag. 1176 (and Pind. N. XI, 18?). I suspect that Horace's *carmina dividēs* (Od. I, 15, 15) is a translation of this. Marini and Henzen interpret *carmen descendentes* in the *Acta Fratrum Arvalium* (ann. 218; see p. 33 of Henzen's edition) in a similar way.

The parallelism of the German *glied* and *lied*, which has sometimes been brought forward, is striking but illusory. *Lid*, 'limb,' and *liod*, 'song,' are separate words in old German, and without etymological connexion. Nor has μέλος anything to do with μέλπω.

πλανοδίας, HOMERIC HYMN, III. 75.

πλανοδίας δ' ἤλαυνε διὰ ψαμαθώδεα χῶρον

is an "acephalous" verse, which I think has passed unchallenged hitherto, though its refutation lies in plain sight in Hesychius: πλῆνο-
δία . . . τῇ πεπλανημένῃ τῆς ὀρθῆς ὁδοῦ, τουτέστιν ἀδίκῳ. This gloss relates to another occurrence of the word, in a figurative sense. In our passage πλῆνοδίας should be read, as an adjective referring to βοῦς understood. We have spoken in the preceding note of πλημμελής, and the phrase πλὴν μέλους which it presupposes. In like way πλῆνοδός comes from a πλὴν ὁδοῦ, 'out of the road.' The two words together show that πλῆν in former times had a wider range of meaning than 'except.'

FREDERIC D. ALLEN.